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he was later to obscure in vapor. The National Gallery contains the famous "Calais Pier," exhibited in 1803; the Royal Academy, "Fishing Boats in a Stiff Breeze," and above all, "The Shipwreck: Fishing Boats Endeavoring to Rescue the Crew," painted in 1805, and exhibited the following year in Turner's studio. This last picture was bought by Sir John Leicester, afterward Lord Tabley, who exchanged it later for "The Sun Rising through Vapour," which Turner bought back at the Tabley Sale of the 7th of July, 1827, and which by his will is left to the National Gallery on the condition that it shall always hang between two pictures of Claude Lorrain. Other pictures of that period can be cited whose coloring has become somber, while the "Falls of the Rhine" has retained surprising freshness.

The picture was acquired, doubtless shortly after its exhibition at the Royal Academy, by Sir John Leicester, a warm friend of Turner, who twice painted the picturesque castle of his opulent and generous patron—"Tabley House, Calm Morning," and "Tabley House, Windy Day,"—both exhibited in 1809 at the Royal Academy. It is in this castle, where Turner stayed a long time in 1808 and filled several sketch books, that the "Falls of the Rhine" was preserved until recently. An illustrated catalogue of Lord Tabley's gallery appeared in 1825. Two years later, at the death of Lord Tabley, the collection was sold publicly, but the heirs bought back a part of the most valuable works, and among others, the "Falls of the Rhine." It is worth noting that Lord Tabley was one of the first English collectors to open his gallery in London to the public, an example which has been imitated with great liberality, and whose happy tradition persists to the present.

The "Falls of the Rhine" is hence one of the most important, the most typical and the best preserved of the early works of Turner, whose genius may have developed, but who may from this moment be considered as one of the great landscapists of all time. He executed the picture while already engaged on the landscapes of the *Liber Studiorum*, which were to appear the 20th of January, 1807. There is no doubt that Mr. Francis Bullard, who made this Museum the richest in Turner prints, would be happy at its acquisition of so notable a work of his favorite artist.* J. G.

Old Magazines for the Library

A COLLECTION of pictures clipped from magazines has been planned for the use of the Museum School, and gifts of old magazines would be very welcome. Any illustrations which are fairly well printed will be of use. Parcels sent to the Library of the Museum will be promptly acknowledged.

*Mr. Bullard's book on the *Liber Studiorum* ("Liber Studiorum, J. M. W. Turner. Miniature Edition." Gowans & Gray, Ltd. London and Glasgow, 1911) reproduces the drawing in the Tate Gallery representing the Falls of the Rhine, taken from the left bank, as a study for an unpublished plate of the *Liber*.

Francis Bartlett

Died September 23, 1913

AT a meeting of the Trustees of the Museum of Fine Arts held on October 16, 1913, the following minute was adopted:

"By the death of Francis Bartlett on September 23 the Museum has lost its largest benefactor and one of its wisest. He served as Trustee for twenty-three years; he was put on important committees; in 1900 he gave \$100,000 for the purchase of objects of art; in 1912 he gave property valued at \$1,350,000. The terms of this last gift were extraordinarily liberal and far-seeing. He personally preferred two directions of expenditure, namely, the purchase of works of art which would add distinction to the collections of classical antiquities and of paintings; but he left the Trustees free after the lapse of three years to spend the income and even the principal of his great endowment as they should think best.

"The Trustees make record here of their high respect and admiration for the public spirit, generosity, and wisdom of Francis Bartlett."

A Carel Fabritius at the Museum

AMONG the Dutch pictures at the Museum certainly one of the most important is the full-length portrait of a "Cavalier with a Page Holding His Horse," attributed to Peter Thysz, an Antwerp painter of the School of Van Dyck.* The attribution of this thoroughly Dutch painting to the Flemish School is due to an escutcheon which seems to be that of the Antwerp burgo-master, Halmale, of whom exists a portrait by Peter Thysz at the Antwerp Museum. However, this escutcheon has been added later on, as can be seen. Moreover, this picture shows no influence whatever of Van Dyck and not the slightest resemblance to the Peter Thysz at Antwerp. But it is altogether like the School of Rembrandt, and is even very near to that master. Heads and hands show a striking resemblance to those in the rare works of Carel Fabritius. Comparing the cavalier with the Abraham de Notte at the Amsterdam Museum or with the two heads belonging to Dr. C. Hofstede de Groot, the same treatment of the details can be noticed; as, for example, the loose drawing of the eyes, the summary painting of the ears and the hands, the simple and masterly modeling of the faces, the broad and easy brushwork with the Rembrandtish *impasto*, and the way the lights are put on the nose, the mouth, and round the eyes. Striking is the masterly and brilliant rendering of the glittering silver and gold brocade costume and the golden

*The dimensions of this picture are: height, 2.275 m.; width, 1.585 m.